Metropolitan Opera House rose and the ship that was bearing Isolde to Cornwall was revealed. It was inspected by an audience of two persons. They examined it critically. Evidently it met with their approval, for one of them called out to an unseen power behind the scenes and the great curtain rolled slowly down. Then the audience of two disappeared, to leave unbroken the monotonous rows of empty seats. One of the two had designed the ship and the other had painted it. The judgment of this little audience was therere authoritative.

A second time yesterday was the curtain raised on this new ship on which the first act of "Tristan und Isolde" passes. But it was viewed then by quite a different gathering. The seats in the vast auditorium were occupied by a brilliant throng and the tiers of galleries were occupied by a crowd quite as numerous even if its brilliancy gradually diminished as it neared

the chandelier.
The customary patient listeners stood at the rear of the orchestra seats, hanging on the brass rails, resting wearily on one foot and then on the other, and so far as the feminine members were concerned, taking their ease on the floor between the acts. This gathering represented more than \$12,000 and it viewed the scenery less critically than its creators had: for it was critically than its creators had; for it was the audience gathered to hear the first performance of the season of 1901-1902 at

Save for the proceedings on the stage, the incident last night, which is of so much importance to New York's social and musimportance to kew fork's social and mus-ical life, was similar to many of its prede-cessors. Again the prematurely gray locks of Max Hirsch were visible by the centre door, nodding amiably to millionaire box-holders and musical enthusiasts who expected to stand on their feet during the

argened to stand of their feet during the entire evening.

Again Maurice Grau, seated in his invariable place, swept the house occasionally with his opera glasses and between the acts rushed through the lobby with as much concern as if the advance subscription were not large enough to insure the finan-cial success of the season. Again Ralph Edmunds talked mysteriously to all sorts and conditions of persons and the cohorts of ushers sealed their several thousand patrons. All the familiar first night signs ere to be observed.

In the theat o there was the difference in the demeaner of the audience that the election of such a work as Wagner's "Tris-tan und Isolde" would produce. There is no opportunity for the audience to interrupt the performance with applause nor to greet the appearance of the favorite artists with the enthusiasm possible in less serious works, such as those generally selected. The first night of the opera is rather festal and social than musical. The work sung last night is one of the most popular in the repertoire, but it appeals only to musical audiences.

It was only at the close of every act, therefore, that the close of every act, therefore, that the audience had the opportunity to express its satisfaction and it did loyally then, not only audibly, but with flowers and, wrenths. Walter Damrosch was greeted with applause when he took his place at the conductor's desk fifteen minutes late. Even then the audience and the conductor of when minutes late. Even then the audi-tive had scarcely begun to arrive. The yawning row of parterre boxes had not a solitary occupant. At the close of the first act they were not all occupied. But that is not to be expected even on a first

night.
Only one other Wagner opera than "Tristan und Isolde" has ever been selected to open the Metropolitan's season. "Tannhauser" was sung on the first night in 1898, but for every other opening either "Romeo et Juliette" or "Faust" has been the opera. Probably one of these would have been selected last night if M. Alvarez had arrived "Tristan und Isolde" will not in any case be an opening opera bereafter.

So far as the appearance of the house is concerned, there was never a more bril-

is concerned, there was never a more brilliant beginning. By the opening of the second act the parterre boxes were occupied. Not a seat was vacant in the parquet and the feminine occupants of them were, as usual, in evening dress. The subscribers to the parterre tier attention that the content of the cont cupied. Not a seat was vacant in the parquet and the feminine occupants of them were, as usual, in evening dress. The subscribers to the parterre tier attended with such completeness that the full list was represented. The exhibition of jewels was remarkable, even for a theatre which reveals more magnificence if the bulk of Wagner lovers would occaatre which reveals more magnificence

some of the artists were also represented the audience, although there were fewer than usual at an opening performance.

Mine Tauscher-Gadski was in her box and
are great was Mine. Lilla Lehmann, who
was the first Isolde ever heard in the Metroordina Opera House or indeed in this coun-

residual Opera House of indeed in this country, when the opera was sung here for the first time in 1886.

There were no newcomers of importance in the cast, as Mmes. Ternina and Schussian-Heink and MM Van Deck, Bispham and Edonard de Reszke have all been heard there frequently in the rôles they sang last alght, aithough M Van Deck last season surrondered the part of Tristan to M Jean de Reszke. So there was none of the cares for example, have rebelled against its following the torid, passional character, writing music that might be suspected as being music that might be suspected as being

THE MI SIC.

Mr. Grau Opens His Season With "Tristan und Isplac."

opened lest right at the Metropedium of the land of th Educacj de Receke. Muhimatur. Bare and liene. While Plantowich conducted.

Whethat a merica of fidner accelerate man whethat a merica of fidner accelerate man Wagner's financial secretar post with Wagner's financial secretar post whether a merical exceptions governed the invariant in the potter accelerate financial in anti-port for premate the invariant in the first that the first definition which is the region of the freedom to the first that the first tentom the invariant in the potter accelerate first that the first definition which is the region of the freedom to the invariant in the region in the first that is the resident of the first tentom to the first that the first tentom to the first that the first tentom to the first that is the region that a patch sould not be first that the first the first the first the first the first that the potter accelerate the first that in the second acts of the entering to the patch of the first that the first that the first that the patch of t the anter property of the times of the sense of the property of the sense of the property of the sense of the The last was well fitted and characterly being the separate of his residence that the engineer of his residence that the last that the mean that are factorial to the first that the separate his vertices the total to the first that the set of the profession which are according to the set of the profession that the first that the terms of the transfer of the set of the set of the transfer of the set of the set of the transfer of the set o

BRILLIANT OPENING OF OPERA

story of the "Ring," "Tristan und Isolde" is almost bald of incident: after the endless chain of leading motives woven into the body of Wotan's epic, the simple pre-lude of "Tristan und Isolde" stands out in naked magnificence, as juts the peak of Teneriffe into tropical skies, and yet the score is smothered in melody, drips melody, as dripped perfume the perforated earrings of Salammbo that fateful night when she visited Matho in his tent. For admirably novel idea—Wagner threw theory to the dogs and made melodic every bar of his opera from end to end. As the story is built on "Mir erkoren, mir verloren," so the entire structure, mighty as an oak so the entire structure, mighty as an oak tree, is developed, musically developed, from the phrases that accompany these words of *laolde*.

words of Isolate. Here was the great artist working free at last from the self-imposed bondage of theories that all but swamped his earlier theories that all but swamped his earlier music. Opera, or music-drama—there is less difference than some pundits would have us fancy—depends on its music to float it through the porches of our ears into our consciousness. The story is the framework; it is the music that makes it live. With Richard Wagner it was always the story, the legend—at least so he preached—and if his theoretical preachments confuse us by their numerous contradictions, how much they have operated upon his contemporaries? He found senseless librettos, ostentatious parade, vast accumulations of rubbish on the operatic stage of his day.

his day.

It took the patience of genius to discover the remedy for the abuses. Wagner had the patience and the courage, and yet he floundered about many years the prey of the presenting wrong-headed the patience and the courage, and yet he floundered about many years the prey of theories, philosophies, wrong-headed notions and often filled with wrath at his impotence. Some time his theory that sung speech should rule his music asserted itself and artistic disaster overtook his efforts, and when music reigned at last then the world was given a "Tristan and Isolde." So is it that Wagner, the musician, finally triumphed over Wagner the thinker. To all, except that fast vanishing specimen, the Wagnerite, the philosophy, ethics, aesthetics and many quips and cranks of this extraordinary man have settled out of sight, the very sediment of his genius.

We now no longer care whether the love duo in the second act of "Tristan und Isolde" grazes perilously upon the amusing pessimism of Arthur Schopenhauer; nor does the fact that the diction of the poem creaks like an ungreased prose axle disturb our enjoyment of the larger, elliptical symbolism of this touching art work. Wagner was a third-rate poet. Read the book of "Tristan und Isolde" in any language, and the result is the same, it contains lamentable verbal music. But as words for music, as words that fired the imagination of the composer, as words that are drawn up into the passionate swirl of the

lamentable verbal music. But as words for music, as words that fired the imagination of the composer, as words that are drawn up into the passionate swirl of the music as straws in the funnel of a tornado—ah, there the wisdom, unconscious perhaps of the musician, asserts itself! He abandoned himself upon the pinions of his imagination and his libretto is effaced by the melody of his voices and instruments.

That this melody does not follow previous and approved patterns constitutes the joy of the work. He set a great love story, after shaping it to suit himself, freeing it of its grosser elements, simplifying it. Upon it he lavished his richest ideas. And its psychology rings fine and true from the prelude to the "Liebestod." Reducing action to a few gestures—nothing really happens, but the drinking of the potion and the extinguishment of the torch. Wagner made the play an interior one, a genuine soul drama. Like Ibsen he paints from within without—that is paints musically. Shorn of its music "Tristan und Isolde" would be mere dumb show. Gottfried of Strassburg, Swinburne, Matthew Arnold have treated the theme poetically.

It remained for Wagner to contrive a certain number of verbal pegs upon which having his music—in a word, so completely

certain number of verbal pegs upon which he hung his music—in a word, so completely recreating the mad, loving pair *Tristan* and *Isolde* that they are his, that for future and Isolde that they are his, that for future generations no poem, picture, play or opera on the subject will outlive his music drama. This Wagner has done, and if he had accomplished naught else it would still constitute his claim to overpowering musical genius. And in the tribunals of the years it is his music and not his poetry that will be prized.

If the operagoer but acquaints himself

If the operagoer but acquaints himself with the mere skeleton of this impassioned love tale, the music will have new meanings. But the trouble is that the majority of operagoers do not take pains to grasp the most rudimentary outlines of plot con-struction. Even "ill Trovatore" suffers from the same sort of neglect, for, odd as the statement may sound, the story Verdi's opera is still a stumbling block for many. It is certainly much more compli-cated than the book of "Tristan und Isolde," the simplicities of which a childlike savage can master. It is this epic simplicity that repels the lovers of old-fashioned romantic

sionally clear the critical cobwebs from their understandings with the admirable expositions of American writers. "Tristan fewer und Isolde' is in reality very simple, but because of the bogey man mask of mystery imposed upon Wagner's features, first of all by Wagner himself, a master mystifier and stage player as Nietzsche truthfully called him, because of this mask of cloudy

Italian, torrid, passional character, writing music that might be suspected as being melodically deficient did we not know that one man's melody is another's poison. Mr Grau, of course, is a manager who knows all these things, has simply felt the pulseheat of his time—therefore we heard Tristan and Isoide last night instead of that sweet morsel of Shakesperian perversion. Gounod's "Romeo and Juliet". The performance, all things considered, was a satisfactory one. It had few great moments, while the orchestra sounded as if fatigued by travel. There were no remarkable climates nor was there swanes or poetry in either the prelude or the early The regular season of grand opera in French, Italian and German formally spened last right at the Metropolium scenes in Act II. Mr Damrosch worked acremiously and his accompaniments

she sang her warning measures with unusual breadth. The minor parts were well sustained, the chorus of seamen mediocre. A new set has been painted for the ship scene, though the water still remains tantalizingly immobile. The Munich device of land with towers and turrets slowly appearing might be profitably imitated by the stage management, which, on the whole, is better this season than last. There was an audience great in size and of an enthusiastic calibre.

LOAN TO CITY AT 4 1-2 PER CENT. Comptroller Coler Finds the Money Market

Pretty Tight. The Brooklyn Eagle says that stiff rates for money in Wall Street, where the rate for all loans ran up to 81/2 per cent., and 6 per cent was the rate on time, were reflected yesterday in the fact that the city had to pay 4½ per cent. for a loan. This was said to be the highest rate paid under Comptroller Coler. Mr. Coler has a record as a close figurer, the lowest rate he ever secured having been 2 per cent. from Hetty Green several years ago. Mrs. Green is said never to have recovered from it, and said never to have recovered from it, and to have been trying to get even ever since. The city is under the present necessity of having to pay off before Jan. 1 \$9,000,000 of bonds and there is only about \$5,000,000 to pay this amount off, although more may come in. The city always is a large borrower at the beginning of the year, as the taxes for the fiscal year are not payable until ten months later.

HUGGER FINED \$25.

Made a Practice of Jumping Out at Young

Women in the Darkness. Jacob Frykberg, a painter who lives at 172 Railroad avenue, Jersey City, was fined \$25 in the Second Criminal Court yesterday after two young women had identified him as the man who attempted to hug them on different nights while they were crossing the Summit avenue bridge over the Pennsylvania Railroad cut. The police have received a number of complaints of late from young women who said that a stranger made a practice of concealing himself behind a fence near the bridge and jumping out at them in the darkness. He always after embracing them. Frykran away after embracing them. Fryk-berg is married and has two children.

DR. F. D. M'MASTERS MADE TO PAY. Says He Has Been Gen. Wood's Secretary Sued for Non-Support.

Frederick D. McMasters, M. D., who said he was private secretary and stenographer to Gen. Wood in Havana until last month, was arraigned in the West Side police court yesterday charged with fail-ing to support his wife, who is now living ing to support his wire, who is now hving at 167 West Seventy-eighth street. McMas-ters admitted that he had been receiving \$167 a month and quarters, but said that he had no income at present. Magistrate Zeller let him go on his promise to pay his wife \$7 a week.

Dance for Miss Louise A. Trowbridge. Mr. and Mrs. Edwin D. Trowbridge of 123 East Thirty-ninth street, gave a comingout dance last night at Sherry's for their second daughter, Miss Louise A. Trowbridge. Mrs. Trowbridge received in a white satin dress with diamond ornaments Miss Emily Carrington Trowbridge, who was introduced last winter, wore a pale Miss Emily Carrington Trowbridge, who was introduced last winter, wore a pale green gown, and the debutante was in white satin trimmed with pearls. The dancing was in the small ballroom and was informal until midnight when the supper was served. Afterward there was a cotillon, led by Theodore L. Bogert, whose partner was Miss Louise A. Trowbridge, and by Thomas B. Clark, Jr. Among the dancers were the Misses Fanshawe, Harper, de Coppet, Wood, Richmond, Sallie Barnes, Isabelle Urquhart, Edith Poor, Caroline Edgar, Margaret Robinson, Caroline Fellowes, Ruth Emmons, Emma Raymond, Marie de Neufville, Mabel Post, Julia Trowbridge, Gladys Robinson, Kate Richardson, May Sands, Mollie Lefterts, Grace Fargo, Mabel Dix, A. Van Nostrand, Ruth Clark, Ethel Hollins, Natalie Knowlton, Natalie Hatch, Marion Fish, Amy Pomeroy, Caroline Bogert, Ethel Hitchcock, Eloise Hatch Josephine Gibson, Mrs. D. Elliman, the Messrs, Harper, Richardson, Harris, Pell, Babcock, Crimmins, Crosby, Greer, Hitchcock, Schmidt, William Anderson, Ralph Pulitzer, Scott Cameron, Reginald Willis, Edward Fielder, Augustus Ireland, Lanman Bull, M. Putnam, C. Richardson, George Thompson, Bradish Johnson, Goelet Gallatin, Frederic Gallatin, Jr., Louis Livingston, Joseph Forbes, Effingham Lawrence, George Baker, Lawrence Elliman, Bertram Cruger, Louis tin, Jr., Louis Livingston, Joseph Forbes, Effingham Lawrence, George Baker, Law-rence Elliman, Bertram Cruger, Louis Ledyard, Harry Peters, Henry Hollister, G. Nicholas, Kenneth Budd, Henry Kip, Hamilton Fish Benjamin, Cecil Boardman, Francis Stevens, Frederick Mills

Miss Elizabeth Bulkley and Dr. Henry Harrington Janeway of New Brunswick, N. J. were married yesterday afternoon at the home of the bride's parents. Dr. and Mrs. L. Duncan Bulkley. 531 Madison avenue, the Rev. Dr. Henry van Dyke performing the coremony. Miss Yula Bulkley attended her sister as maid of honor. Dr. Lucius C. Bulkley. Henry D. Bulkley. Dr. Lucius C. Bulkley, Heary D. Bulkley, Dr. Emil Rundquist, Lucius P. Janeway, Edward V. Cox and Richard Conover were

The employees of O'Neill's department store will have an elaborate Christmas dinner to-night at the expense of the pro-prietor. Hugh O'Neill, in recognition of their hard work of the holiday season. Mr. O'Neill for a week or more has been pro-viding dinners at the store restaurant for

The Retail Grocers and Tea Clerks' Assect



talized into something substan-

Dainty dressing gowns Moothing slumber-robes hwagger scarls Stundy dress suit cases Many sweaters Handy handkerchiefs Warm mackintoshes Useful umbrellas

Clothing, fixings, hats and shoes for every man and boy.

ROOMES, PEER & COMPANY.

DRAMAS OF CHRISTMAS WEEK

HE EMPIRE FROHMAN COMPANY PRESENTS A NEW ONE.

onden Social Characteristics Shown to New York in "The Wilderness" by Henry V. Esmond-Other Things That Mark the Hollday at the Theatres.

This was the situation: A wealthy and titled bachelor of 36 had married a girl exactly half as old as he. Before becoming a husband, he had been beset by designing mothers and alluring daughters. Before becoming a wife, she had been fond of a young man whom she gave up to catch the more eligible older one. The honeymoon was over. The bridegroom was happy to have won a bride whom he thought superior to the average of girls in sophisticated fashionable society. The bride was happy to have won a husband whom she thought superior to the average of loungers in blase clubdom. They loved each other sincerely. This condition after a few months of wedlock was suddenly disturbed by his discovery of a letter by her to the earlier suitor or the day of her betrothal, telling him that she was successful in her hunt for big matrimonial game.

That was not shown at the beginning of "The Wilderness," at the Empire Theatre last night, but near the termination. The story led up to that point instead of starting there. So the final act of the drama was stronger than the preceding two, the interest increasing steadily to a climax within two minutes of the last drop of the curtain. The episode of the exposure, as written by Henry V. Esmond, and acted by Margaret Anglin and Charles Richman, was decisive. The question of the play's success was settled there and then. Mr. Richman had already defined clearly the character of a well-matured and rather sedate yet very ardent man, and Miss Anglin that of a fortune-seeking girl, turned to sincerity and tenderness. The shame of her former life was brought to her remembrance by a visit of her penniless lover, who proved himself a cad, but gave back the inculpating letter, which by accident fell into the husband's hands. He was not angry, but deeply grieved, and so, when she handed the evidence of her duplicity to him, not knowing he had seen it, their hearts were

quickly opened to each other. It was a felicitous play with which the Empire Frohman company thus began its winter season at home. The sentimental charm of the composition, never mawkish and sometimes virile, was a pervading quality. Its healthy glow became at no time hectic. There was no amorous fever. The pulses quickened warmly, but the temperature did not rise unsafely. The characters were introduced at a London restaurant of the "tea room" variety, where Mabel Vaughn went clandestinely with Jack Kennerley, where Sir Harry Milanor came upon them unawares; but the girl trickily blinded the baronet to her indiscretion by attaching herself to a matron at an adjourning table. The showing of triviality and hollowness included humor and satire and got the central affair under headway

The place of the second act was in the country, to which Sir Harry had retreated from "the wilderness" of London to get solace from nature. The scene painter, Mr. Unitt, had made all the contrast between the lively restaurant and a lovely forest spot as expressive as the author could have demanded. There the transient recluse, away from the stress and hurly-burly, discussed his ideals of life with a fri disputant, took part in some children's pastimes and again encountered Mabel. Here she learned, through Jack's unmanliness as a wooer, to take a more conscientous view of love and mar-

riage; so that, when Sir Harry made his proposal, a revulsion of feeling followed her acceptance, and she threw herself on the ground in a passionate outburst of what Mr. Esmond doubtless meant to be a blend of chagrin and self-reproach, though his purpose was not clear.

Then came the situation already described, and in it Miss Anglin earned as fine a triumph as any has reached on our stage in many a season. Not since Clara Morris broke suddenly into New York fame has there been quite such an achievement in pathos with power—in a whirlwind of emotion that made little noise or commotion—that, nevertheless, swept a first-night audience away from its habitual stoicism. William Courtney as the discarded lover had helped the scene well, and Mr. Richman as the distracted husband had done his best, but both were well, and Mr. Richman as the distracted husband had done his best, but both were subsidiary. The production was in all ways admirable. Not one of the eighteen rôles, though most of them were small, had been intrusted to an incompetent Yet it was Miss Anglin's own occasion, and the people waited long enough, after quitting their seate, to put their opinion of her into applause.

May Irwin, reappearing after nearly a year's absence from Broadway, was greeted with unusual enthusiasm last night by a modish audience that filled the Bijou acclaim, the engagement that she says will be the last on the New York stage. It is to be hoped that Miss lewin's farewell tour will be of the Helena Modjeska variety, repeatable every season. By the exercise of a genial personality, untouched by vulgarity, the embodiment of beaming and unctions merriment, she has endeared herself to playgoers of this city. And by the employment and development of an inciclusively. employment and development of an incito be appreciated by many observers, who leading aritiels of the contemporary stage

For her farewell tour Mise irwin selected the farce in which she introduced herself as a star sia years ago. The Wadow domen, a merry piece of reckions and jovini forciery by John J. McNaily. As is invariably the case with these plays of collectual joines, much of the dislinguist has lead the crispitons of forceity. But the real human that collection must of the dislinguist is as potential over The point for condemnation in the receival is the collection, which is the receival as the collection of the objects of the original case (cappears But the outset) types for hypother. The basis tolers and some of the objects that the collection of the characters are industriality in also can be found from the supporting consignity and the outset from the supporting consignity and the interest financial contains the supporting consignity and the interest in transfer one has collectively due to a merit, but comprehend to make force.

and has some homestiful now give to. Hery her only her as well me her sid nonges to these star reviews the immed extraordity of her whose surner. Actions his trace distan-ts one is plates? Looke file traces by testila-lating that opportunite states by testila-lating that Miss tream and each analy-and. He tactainty was fasced to his la-the sunging of times original an antifed her entireties into storage only man control her entireties into storage of enthusiant and tractain a contain particular price that we have as great as atthe to Miss from a frequency in the tables. In the performance and transce in great as at the theory to perform the context of the second of particular and the second of the performance and traces in the second of performance entertained a themse of the second of performance entertained is themse of the second of performance entertained in the performance of the second of

David Marfield west to the Harton Opera Stoner last night with "The Auctimpeer, directly from his long of ay at the Bijou. The compant was methalged and nothing was omitted from the reproduc-tion as seen in Broadway. The Burge-master, came to the Grand Opera Bettee

with a fairly efficient company for its music and vaudeville. "At Cripple Creek" at the Metropolis and "When London Sleeps" at the Third Avenue were the week's

the Metropolis and "When London Sleeps" at the Third Avenue were the week's visiting melodramas.

The reproductions by resident dramatic companies were "The Charity Ball" at the Murray Hill, "Around the World in Eighty Days" at the American and "Aristocracy" at the Columbia.

The Criterion was closed prior to the production to-morrow night of David Belasco's "Du Barry," with Mrs. Leslie Carter. The opening of the Winter Garden was put off to to-night. The Irving Place will bring out "Aladdin and the Wonderful Lamp" on Thursday afternoon, the play in the evening being "The Marriage Market." The final week began with "The Liberty Belles" at the Madison Square, "Way Down East" at the Academy or Music, "Colorado" at Wallack's and "The Marriage Game" at the Victoria. The other plays in continuance were "The Messenger Boy" at Daly's, "The Sleeping Beauty and the Beast" at the Broadway, "Alice of Old Vincennes" at the Garden, "Quality Street" at the Knickerbocker. "The Girl and the Judge" at the Lyceum, "Under Southern Skies" at the Republic, "A Message from Mars" at the Garrick, "Hoity-Toity" at Weber & Fields's, "Florodoro" at the New York, "The Little Duchess" at the Casino, "Up York State" at the Fourteenth Street, "Beaucaire" at the Herald Square and "D'Arcy of the Guards" at the Savoy.

A holiday pantomime entitled "Humpty the Savoy.

A holiday pantomime entitled "Humpty Dumpty" was put on the stage at the Eden

Vaudeville ranged widely in kind and place. Brooklyn had Dorothy Morton, Colombo, Press Eldridge and the Ladies' Military Band at the Orpheum and Hyde's Comedians at Hyde & Behman's. Harlem had Monroe, Mack, Lawrence, Bellman and Moore at Hurtig & Seamon's.

Tony Pastor's list was headed by Smith and Campbell, with Cook and Sonora, Gus Williams and various others following closely on.

Wilhams and various ceners following closely on.

Proctor's arrangement for his four theatres assigned Peter F. Dailey and Bert Coote with their companies in new sketches to Fifty-eighth street; the Cycle Whirl and Capt. Webb's trained animals to Twenty-third street; and the full length plays of "The Still Alarm" to Fifth avenue, and "The Last Word" to 125th street, along with specialties. ith specialties.

A thrilling bicycle exhibition called 'The

Cycle Track Sensation" was the new fea-Cycle Track Sensation was the new leature at Keith's in a programme that was as long and variegated as usual.

Peter F. Dailey will not appear at Weber & Fields's next season, after all, despite the fact that until yesterday he had a contract that called for his so doing. had a contract that called for his so doing.

A part of the agreement was that Mr. Dailey should not appear in New York until his return to their company. A week or so ago he made arrangements to act at Proctor's and then wrote asking the music hall managers for permission to do so. This they refused, but yesterday Mr. Dailey was the principal in "A Dress Rehearsal" at Proctor's in Fifty-eighth street and therefore Weber & Fields notified him that his contract with them was broken.

fore Weber & Fields notified him that his contract with them was broken.

The "Poppy Belle" song at Weber & Fields's had Annie Angeles and Bonnie Maginn as its singers last night instead of Fay Templeton. The more prominent actress was at the Casino seeing Anna and Mad whom she will imitate in a new song Hald whom she will imitate in a new song actress was at the Casino seeing Anna Held, whom she will imitate in a new song in a few weeks. The ditty will require mimiery of Edna Wallace Hopper, David Warfield, Ethel Barrymore, Mrs. Leslie Carter and Miss Held. Miss Templeton appeared as usual in the rest of "Hoity Totty"

Tolty."
Mrs. Humphry Ward has requested Liebler & Co. to let Eleanor Robson go to London to take the leading role in her dramatization of "Eleanor." The managers will probably let the young actress go. The production will occur at the St. James in May.

James in May.

Ralph Stuart will retire from the cast of
*Under Southern Skies" on Jan. 11 to be-"Under Southern Skies" on Jan. 11 to become a star in a repertory starting at Seattle.
Some of the dramas will be old and four
will be new. "By Right of Sword," "A
Son of Bohemia," "A Prisoner of Love"
and "Mary of Magdala." From these
he will select the most successful for New
Tork next season. His company will
include Lansing Rowan, Henry Stockbridge, Frank Sheridan, Arthur Garrel
and Louis Morrison.

Hammerstein Hasn't Sold Out. NEW ORLEANS, La., Dec. 23.-Oscar Hammerstein, who is spending a week in that he has sold his Thirty-fourth street property and that he has abandoned his Drury Lane theatre project. He said he would not, however, name the theatre the Drury Lane, after the London house, as syndicate, but thought he would name it the

SIEBEL'S FRIENDS OFFER BAIL.

He Admits He Was Arrested in 1900 on Complaint of His Father and Stepmother.

MIDDLETOWN, N. Y., Dec. 23.—Offer was made to-day to County Judge Beatty, by New York friends of Fred Siebel, Jr., the young man committed to Goshen jail Saturday for unlawful train riding, to furnish the necessary bonds for his appearance before the next Orange County arrested in the summer of 1960, on comcharge of larceny committed at their Liv-ingston Manor summer nome, and com-

The General Sessions courts will do bud clusively

The Rev. Dr. Erederick Eurgese, Eichop-Mediceday Jule 18, in Grace Church Brooklyn, of which he has been the cost for four years. The sermon will a presched by Bishop Boats of About

MUSIC BOOKS

FOR CHRISTMAS BASS SUNGS \$1.00 SOPRAND AND ALTO DUT 15. \$1.00 MUSIC, SLOG Canada to care . Notes of the co-come shape mention (company at the logical . At one most upon at the gifts to Rose Varie to to to to C. H. DITSON & CO. .. 667 Breefway (fifth SL.)

Telephone orders for Pianolas will be received up to six o'clock to-night for delivery for Christmas Day.

PRICE, \$250.

The Pianola is a gift insuring pleasure to the entire family. The AEOLIAN COMPANY,

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NOTICE

B. Altman & Co. commencing Thursday, December 26th, will open their store at 8:30 A. M., and will close at 5 P. M., until further

Eighteenth St., Pineteenth St., Sixth Ave., New York.

BELLE MORGAN IS RELEASED.

HER FATHER GETS THE STEAL-ING CHARGE DISMISSED.

Takes Her Away From Middletown, Conn., Where She Was Held on Her Aunt's Complaint, and Says He Is Going to Send Her to Boston--Yale Influences.

NEW HAVEN, Dec. 23 .- Dr. Edward B. Morgan, whose residence is given as 113 West Ninetieth street, New York city, and also 16 Cherry street, Paterson, N. J. went to Middletown late last night after hi daughter, Miss Belle Morgan, aged 19 years, who was in jail there on the charge of takng \$10 and a silk petticoat from her aunt, Mrs. L. C. Gates. The girl was to have been tried on these charges before the police cour this merning. Her father, soon after his arrival, had a conference with City Attorney

arrival, had a conference with City Attorney Culver, who was to have prosecuted the case, and he in turn had a conference with Judge Wesley V. Pearue of the City Court. The father was anxious for a settlement of the case without subjecting the girl to the humiliation of a police court hearing. Judge Pearue expressed his mind forcibly about such a case, and some of his opinions were not complimentary to the action of the girl's relatives. It was finally agreed between the Judge and the City Attorney that it was a family affair, and for the girl to take her aunt's petticoat was not necessarily a criminal offence. All things considered, Judge Pearue and City Attorney Calver decided to stop further court proreedings and a nolle pros. was entered on

the court docket.
In commenting on the case Judge Pearue "I must confess that I hesitated about I must confess that I hesitated about the circumstances I thought it decidedly better to release her, especially in view of the fact that her aunt was willing to take charge of her and that all her relatives united in withdrawing the complaint."

Miss Morgan spent Friday night in this city, in the regular police lockin, the same

city, in the regular police lockup, the same as any other prisoner. On Sunday night, in the Middletown police station, she was in the Middletown police station, she was not confined to the customary police cell, but was placed in comfortable quarters. She regarded the situation in the police station like a philosopher. Late last night, when her father succeeded in securing her release, she was taken to the leading hotel in Middletown, where she remained for the night. At 6 o'clock this morning she and her father left Middletown for Berlin, and it was given out that they were bound and it was given out that they were bound for Boston, where an uncle of the young woman is an ear specialist

Dr Morgan, before he left Middletown,
said that one of the most painful features of the case was the publicity given to the girl's affairs. W J Mcconnell of Franklin.

March Reported street it was said that Mar Fred where the speciment between the speciment between the march emiled there is trained from the march for March with the March street and street for March 11 the March with the discreption

Art Sales and Exhibitions.

"Open Christmas and New Year's." "No one should fall to see them."
—Times.

American Art Galleries

Edwin A. Abbey, R. A. HOLY GRAIL

COURT HONORS DEAD JUSTICE All Trial Parts Adjourn-The Puneral To-night at the House.

The funeral of Justice MoAdam will be this evening at 8 o'clock at his residence 354 West Thirty-third street. The Bev. Dr. Patterson, assistant pastor of the Church of the Divine Paternity, will officiate and the services will be of a very simple character. There will be no pallbearers. The body will be taken by special train on Christmas morning to Tarrytown for

All the parts of the Supreme and City courts, except such motion parts as must remain open, were adjourned yesterday out of respect to the memory of Justice McAdam. In several of the parts Judges and lawyers spoke in eulogy of him. The

McAdam. In several of the parts Judges and lawyers spoke in eulogy of him. The Surrogate's Court and the Municipal Court of the Eighth district, in which Justice McAdam had been clerk when he was a young man, were also adjourned.

The last decision in Justice McAdam's own handwriting was filed on Saturday. He rarely had his decisions typewritten, but wrote them himself and always with purple ink. It was a decision in the Appellate term, where he sat till he finished up all the business of its December term and them went under the operation. His voice did not betray even to the last day voice did not betray even to the last day that he had a cancerous growth in his mouth.

Plans were filed with the Building Department yesterday for the new sixteen-story marble office building that is to be built for the Bank of the Metropolis at the northwest corner of Union Square and Six-teenth street. It is to cost \$500,000.

Mrs. Frank Lesile in Hospital. Mrs. Frank Leslie is a private patient in Roosevelt Hospital, suffering from a

Bustness Rotices.

Mrs Winslow's Southing Syrup for children rething softens the guins, re-laces inflammation, diaya pain, cures wind colic, diarrings, 25c, a bottle

DIED.

HALL. The funeral of Esnma P. late wife of Lewis A. Hall, will take place as Mount Auburn Timpel, combinings, blass, on Thursday, Doc 16, 1801, at 2 P. M. 1 UDWIG, can Munday, Dec 18, 1801, at 184 6th as Achines Ludwig, in the 12d year of his

IN TRACTION MOTIVING DISC ME 1807 at 11 o'clock.
Finder with flowers.
MEADAM - Cu Number morning Dec. 22, 1804. after a story timese. Leavid Mcadam, Fuelice Supersize Funct, to his only year. Functal services at his interconductor. Mr. West and at not Tuesday. Dec. 2s. 1988, as a P. M. Inserment private. Rinday count flowers. McMit HAN . On Monday fier of 1981, suddenly,

et his tradenor. Il Central Park Eduard J Modicion, aged at race Rosser of forest necessar. POLICE OF SHARMS FOR ME, 180, 180, Margaret

probable to Sunday, Inc. 12, 1801, James & inglimating and Auranticia for paper

TINISAN AT PROMINE For on Securior Dec. District of Covery City in J. on Monday, Dec. 22 june house & sentence of Frankrise W. Wingert in the detail sent of the age.

Formul according at large continuous & Conf. #1.

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